

SCANDINAVIAN STUDIES

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CONTENTS

SVERRE ARESTAD	
<i>When We Dead Awaken</i> Reconsidered.....	117
WALTER W. GUSTAFSON	
<i>Sibyllan</i> and the Patterns of Lagerkvist's Works.....	131
TERENCE H. WILBUR	
<i>Troll</i> , An Etymological Note.....	137
REVIEWS.....	140
ANNUAL MEETING.....	149
TREASURER'S REPORT.....	152
NOTES.....	153

SCANDINAVIAN STUDIES

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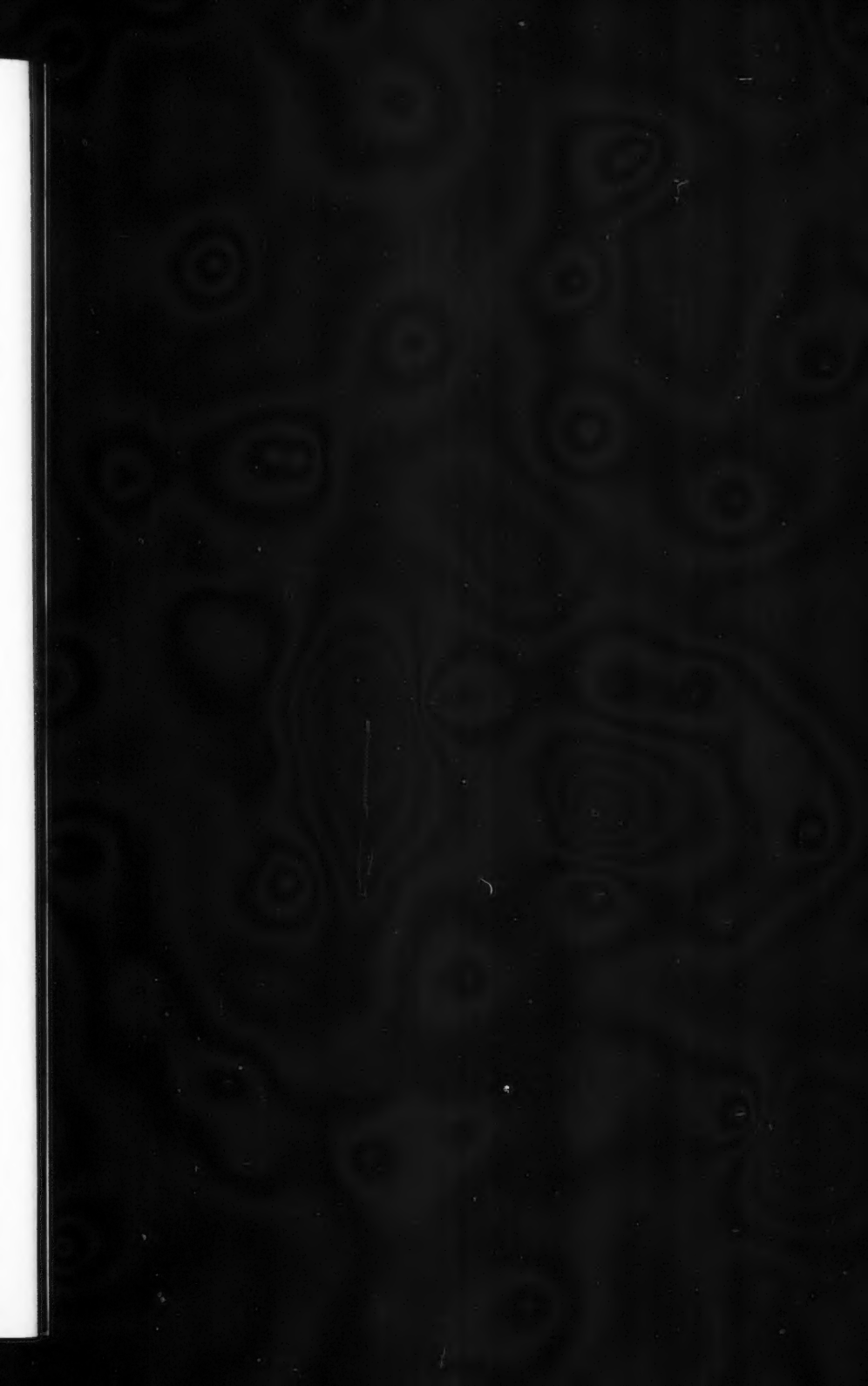
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WHEN WE DEAD AWAKEN RECONSIDERED

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I

WHEN We Dead Awaken has usually been thought of as an epilogue, a summation of Ibsen's whole production, a sort of final farewell to his creative activity. This drama very definitely records a note of finality to Ibsen's writing, for if we view his fifty years of productivity in retrospect we get with it a rounded life's work of an almost logical development and cohesive unity, which appears to have been planned and executed by conscious design. While Ibsen could not have written another play after *When We Dead Awaken* that would have borne any organic relationship to his completed works, this drama actually is a summation, not of his whole production, but of the plays of his final period, of artistic and nonartistic creativity on a grand scale. As early as *Love's Comedy* (1862) and *The Pretenders* (1863), Ibsen had been interested in the artist. He had recorded other aspects of this and related subjects in *Pillars of Society* (1877), *Rosmersholm* (1886), *The Lady From The Sea* (1888), and *Hedda Gabler* (1890), but the treatment in these dramas of the creative urge, the artistic personality, and the nature of artistic creativity was only tentative. Not until his final period did Ibsen put his hand to a definitive treatment of the creative personality, but then he wrote what is actually a tetralogy: *The Master Builder* (1892), *Little Eyolf* (1894), *John Gabriel Borkman* (1896), and *When We Dead Awaken* (1899).

It has been said that by the time he had completed *Peer Gynt* Ibsen had introduced all the important themes that he would consider in his subsequent dramas. This obviously is nonsense, except in terms of the general theme which gave cohesion to all Ibsen's works: the mystery of the nature of man and his universe, and his attitude to-

ward freedom of choice and freedom of action. Ibsen never failed, however, to bring to final resolution in succeeding plays major themes that had been casually introduced or given secondary treatment in preceding works. It is this practice never to neglect a major theme that lends unity to Ibsen's whole production. A close reading of *Pillars of Society*, for example, shows that this play, which has generally been interpreted from the point of view of its thesis (a ruthless business adventurer's manipulations in a small community which is in the throes of adapting itself to an emerging technological order of things) reveals a secondary theme: Consul Bernick's assertion of his right to act in a manner commensurate with his inner urges. This subordinate theme nineteen years later became the central theme of *John Gabriel Borkman*, recognized as "calling vs. love" (Koht's "sin against love."). An analysis of the cohesive unity of Ibsen's tetralogy on the "artist" throws considerable light upon the interpretation of *When We Dead Awaken*.

In his treatment of the nature of the artistic personality in *The Master Builder*, Ibsen introduced several related themes which he did not resolve. Solness' confessions to Hilda opened up the whole question of the artist's obligation to his fellow men; he was occupied, too, with the problem of "calling vs. love;" and he suggested that sacrifice always would be a concomitant to any kind of creativity. These undeveloped themes from *The Master Builder* became the principal themes of the three plays that followed. In *Little Eyolf* the principal theme concerns man's responsibility to his fellow men, parents' responsibility to their children, and the role of the children in the further development of the parents. The central theme of *John Gabriel Borkman* is the conflicting tensions between calling and love. Ibsen represents through Ella the demands of the woman upon the man she loves and through Borkman the man's neglect of love in favor of his work. This theme of "calling vs. love," which has been misinterpreted as Ibsen's ethical indignation at Borkman's "sin against love," was suggested in Solness' relationship to Mrs. Solness. In *The Master Builder* there is a strong implication that Hilda will eventually suffer the same consequences as Mrs. Solness. This is further developed in the Ella Rentheim-Borkman relationship and in the Irene-Rubek relationship of *When We Dead Awaken*. Borkman states it rather cruelly when he refers to

his treatment of Gunhild with the brutal remark that "someone must generally go down in a shipwreck," meaning that no progress or no achievement is possible without a corresponding loss. This concept of the necessity to sacrifice where any venture on a grand scale is concerned reappears in *When We Dead Awaken* as the life and death aspect of the creative process. Rubek's inquiry into the nature of the artist's relation to his work, which will be recognized as a corollary or as a complement to Solness' inquiry in *The Master Builder*, constitutes another aspect of this theme. The principal theme of *When We Dead Awaken* thus centers on Irene's insistence that love be paramount (Ella's contention in *John Gabriel Borkman*) and on Rubek's wondering inquiry into the nature of the creative artist and his relation to his art, terminating in the view that the artist is not free to neglect his calling and that all creation presupposes death.

Having completed *John Gabriel Borkman*, Ibsen in effect had had his say on all the questions of man he would consider, except for the specific one of what price the artist must pay to create, or, stated another way, the life and death aspect of the creative process. Based on this restricted theme, *When We Dead Awaken*, because of its implications for individuals in all walks of life, nevertheless became a drama of universal interest and unlimited scope.

Critics have often found in *When We Dead Awaken* deprecation by Ibsen of all of his own work and an unrelenting polemic against the majority of mankind for being unable or unwilling to appreciate the great and the beautiful. The mood of the play has been described as cynical, badgering, cantankerous, satirical, bitter, unremitting, obdurate, and even cruel. Many agree that the play lacks dramatic quality, that it is weakly constructed, and that it is obviously the work of a worn-out old man. Numerous interpretations of *When We Dead Awaken* have as their common starting point the facts that Ibsen was old and enfeebled when he wrote this play, and that it veritably seethes with indignation at the wretchedness and the contemptibility of mankind, whom Ibsen at long last discovered he had served in vain. M. C. Bradbrook concludes her remarks on *When We Dead Awaken*:

That Ibsen wrote the play in great pain and distress, that he collapsed after writing it, is not surprising, since, if it has any personal significance at all—and this can hardly be disputed—it is a condemnation of all he had written since he turned his back on

poetry and Norway. With the inerrant honesty that was his glory and his curse, Ibsen held a last doom-session over himself. It was but fitting that the ending should be heroic and set in a heroic scene, upon the very summit of the western heights.¹

Rather than being a pseudo-autobiographical account of an irascible, vindictive old man, a hateful, desperate attack on all his work and on unreceptive mankind, *When We Dead Awaken* is rather a wistful consideration of the sacrifices an artist must make in order to satisfy his necessity for creativity. It also explores that aspect of the creative process, suggested in *The Master Builder*, which presupposes that all creativity produces an equivalent death factor. Moreover, it comes closer than any other Ibsen play to determining the differences between the unusual personality—represented here by the artist—and mankind generally. It considers the different degrees of talent inherent in various representatives of the human kind, and rather definitely accepts these differences on their own merits. Unlike Brand, John Gabriel Borkman ("someone must generally go down in a shipwreck"), and Solness, Professor Rubek displays a compassion born of understanding for the larger half of mankind that these relentless pursuers of the ideal either had not considered (Brand) or had considered and rejected (John Gabriel Borkman). Although Rubek and Irene think nostalgically of what might have been, they realize ultimately that the artistic pursuit is the only one that has validity for them. They realize, too, that their kind of existence cannot be imposed on others and, moreover, that they are not free to condemn those who cannot enter their sphere. There are those who hold that Rubek and Irene finally agree to renounce art and to live the warm, pulsating "earth-life," but this contention is not supported by the text of the play.

The person of the creative artist occurs frequently throughout literature. Ibsen himself gave casual consideration to or treated in detail the creative personality more often than any other. One of Ibsen's younger contemporaries, Collett Vogt, in a poem titled "The Dear-Bought Bread" ("Det dyre brød" 1900), described the creative act as one in which the poet experienced a sort of self-consuming process. Yet, being aware of what it cost him, and aware also that the results of his self-sacrifice were not appreciated by those for whom they were intended, he did not have it in his power to cease his creative activity

¹ Bradbook, M. C., *Ibsen The Norwegian: A Revaluation*. Chatto and Windus, London, 1946, p. 147.

for a life of ease, nor would he hesitate to urge youthful aspirants with a touch of the magic of genius to forsake all other callings and enter upon the life of the artist, with its disappointments and deprivations, for whatever else they might undertake to do during their lives would leave them even more frustrated and unreconciled. The artist, as conceived by Vogt, was chained to his gifts. In *The Master Builder* Ibsen represented the artist who determined how he should use his talents, and in *When We Dead Awaken*, like Collett Vogt, he attempted to determine the nature of the artist's calling, and to understand why it impelled him "to go on producing one work after another until his dying day." There are of course in *When We Dead Awaken* expressions of bitterness at the low taste of a public that prefers commercialized busts to imaginatively created marble statues, but the dramatic purpose of these episodes is to enable Ibsen to show the gulf that separates the highest artistic achievement from the inability of the masses to appreciate it. But he shows too that the finished product of artistic genius has its own intrinsic value, aside from the stimulus to further creativity and the individual satisfaction that accrues to the artist himself, regardless of whether or not public recognition is forthcoming.

When We Dead Awaken is one of the most difficult of all Ibsen's plays to read, because here the dramatist exploited a technique that he had used only suggestively in *The Master Builder*, Act III, Scene II (pp. 75-80),² a scene between Hilda and Solness. Often the reader feels that Ibsen may not fully have concluded a facet of a theme in *When We Dead Awaken*, but on closer examination he discovers that a continuation of it would have been entirely superfluous, if not ruinous, dramatically. In several of Ibsen's later plays, moreover, the dialogue between two characters often consists of two monologues intertwined as dialogue, or in other instances, of a monologue interrupted by a single word or a gesture. The dramatic structure of *When We Dead Awaken* lacks many of the complications of, for example, *Rosmersholm*, and likewise many of the subtleties of the plot of *Ghosts*, but these are compensated for by the greater attention to psychological action and by the poetic treatment, which feature of the prose plays is surpassed only in *The Lady from the Sea*. The persons of *When We Dead Awaken* may appear to be somewhat exaggerated but only

² All quotations are from the Archer edition of *The Collected Works of Henrik Ibsen*, Vol. XI, Charles Scribner's Sons, New York, 1911.

because their concern lies in the province of the artist, which not everyone enters with the careless ease of those who are indigenous to its climes.

II

As the play opens we find Rubek and Maia returning home, listless and unhappy after several years abroad, oppressed by the very deadness, the tonelessness, and the meaninglessness even of that which passes for the hustle and bustle of life. Rubek has been restless, misanthropic, with no love for his work ever since the completion of his universally acknowledged masterpiece, "The Resurrection Day." He has been rationalizing his position by mechanically uttering that "All the world knows nothing! Understands nothing!" (I, 337), and therefore does not feel compelled to work himself to death for the mob and the masses. His well-paid portrait busts have made him free and independent, for they have permitted him to command all the material things he wants. This freedom and independence lacks actuality, and Rubek knows it. He denies any ultimate value to his commercialized art. In fact, he derives sardonic pleasure from his busts, which his clients pay for in "all good faith—and in good round figures too," these busts with the "striking likeness" on the surface:

but at bottom they are all respectable, pompous horse-faces, and self-opinionated donkey-muzzles; and lop-eared, low-browed dog-skulls, and fatted swine-snouts—and sometimes dull, brutal bull-fronts as well . . . And it is these double-faced works of art that our excellent plutocrats come and order of me (I, 338-339).

Rubek's oppressive weariness and his utter resignation over his five long years with Maia, who was "not really born to be a mountain climber" (I, 341), has seized him at the thought of Irene, the sole inspiration for all his work. Rubek forfeited Irene's life when he forsook his true calling. She symbolizes the sacrifice to Rubek's creativity, and Maia symbolizes the prostitution of his art. Irene left Rubek after the completion of "The Resurrection Day," because after having exploited her in the creation of his masterpiece, he in effect dismissed her, and in hatred, in revenge, and in anguish she had crushed their child. Irene's actions during the period of separation from Rubek, which marked the time of his defection or apostasy (on the turntables of cheap variety theaters she undressed herself before the gaze of thousands and turned innumerable heads; she drove her first husband mad and left her second) represent the crass, materialistic course his

creativity then entered upon. This is really Rubek's self-accusation, for when Irene says she killed their "child" and numerous other unborn children, we know that this transpires in Rubek's mind. He cannot now communicate with Irene, for everything she says is enigmatical, obscure, hidden in mystery. The reason he cannot is that Irene has everything whispered into her ear, and Rubek's ear is now not attuned to the voice of his muse, Irene. Rubek had returned to his homeland, for from there he had heard a persistent, yet almost inaudible summons. This had been the first warning that the commercialization of his art had been a prostitution of his calling, and that he was drawn home by the warning is proof enough that he must make restitution.

During her absence, which corresponds to the years of Rubek's apostasy, Irene has reposed, as it were, in a grave vault, but now she is in a manner beginning to rise from the dead, and her resurrection has come through her present power to charge Rubek with the sin against love. Rubek's sin, as interpreted by Irene, was his indifference to her as a human being, the coldness of his eyes as he transfixed his gaze upon her pulsating, naked loveliness without ever touching her. He employed this throbbing, living being as an inspiration for his artistic creation, then thanked her for the episode. His rejection of the woman in Irene expressed Rubek's sole concern for his art, and her subsequent "death" symbolized the sacrifice that must be made to art. The paradox is that Irene would probably have killed Rubek "on the spot," as she expresses it, if he had touched her, signifying that art can tolerate no compromise, and representing, too, the self-consuming nature of creative activity and so the sacrifice of the artist himself to his work. When Irene willingly and gladly renounced home and kindred and accompanied Rubek, he discovered in her all he required and he came to look on her as a

thing hallowed, not to be touched save in adoring thought. In those days I was still young, Irene. And the superstition took hold of me that if I touched you, if I desired you with my senses, my soul would be profaned, so that I should not be able to accomplish what I was striving for.—And I still think there was some truth in that (I, 372).

Aware of Irene's loveliness, Rubek, an artist first of all, was tortured by the necessity to create, he was "sick with the desire to achieve the great work" of his life, "The Resurrection Day," which, "figured in the likeness of a young woman, advancing from the sleep of death . . . was to be the awakening of the noblest, purest, most ideal

woman the world ever saw" (I, 371). Rubek was utterly dominated by his great task and exultantly happy in it, and Irene was the "fountain-head" of his "achievement," proof for which lies in the fact that, since the time of her departure, he has made no poems in marble, but frittered away his time in doing portraits. In the spirit of Hilda speaking to Solness, Irene wonders if Rubek has the courage to meet her again, and challenges him to create once more, for "Why can we not do what we will?" (I, 375). Rubek must first know why Irene has sought him so long. With a touch of jesting bitterness she discloses that her search began the moment she realized that she had given her "young, living soul" to Rubek, a sacrifice which left her "empty within," and which caused her to "die."

So far the action has revealed that Irene, in the shape of a beautiful young woman, unsullied and pure, the very symbol of Rubek's creative nature and of art for art's sake, was rejected by Rubek, who then entered upon his period of apostasy with Maia. She, too, was a beautiful young woman, but without appreciation or understanding of the qualities of the spirit, with the result that the artist in Rubek rebelled against his union with her, and because of a growing sense of guilt due to his defection, he has returned to the scene of his first triumph to make restitution for his youthful aberration. But first he must try to understand why he deserted his true calling. The whole of Act II therefore becomes an exploration of the nature of the artist and his relation to his art and to life, while the action of the play almost comes to a standstill. In spite of this, however, an intense interest is generated through the psychological action, which heightens and intensifies this section of the drama.

During Irene's absence Rubek has discovered that he needs another person to "complete" himself, to "supply what is wanting" in him. When Irene disappeared, all the talk about the "artist's vocation and the artist's mission" began to strike Rubek as "being very empty, and hollow, and meaningless at bottom." Life in sunshine and in beauty is a hundred times more worth while than spending one's days in a "raw, damp hole," wearing oneself out in a "perpetual struggle with lumps of clay and blocks of stone" (II, 396). And yet, while Rubek has lived in luxury with the tiresome Maia, who knows nothing about art and cares less, he has discovered that the artist in him has the prior claim. He has come to realize that he is not "adapted for seeking happiness in indolent enjoyment," for "life does not shape itself that

way for me and those like me. . . . I must go on working—producing one work after another—right up to my dying day” (II, 398). Rubek has thus experienced “an awakening” to his real life, and Irene alone has the key to open up the casket where all his “sculptor’s visions are stored up.” Ibsen’s Rubek, like Vogt’s poet, is not free from the necessity, and perhaps desire, to create; he is chained to his artistic gifts.

When Irene effaced herself she laid waste Rubek’s life. Her motive was not jealousy, but hatred, hatred for the “artist who had so lightly and carelessly taken a warm-blooded body, a young human life, and worn the soul out of it—because you needed it for a work of art” (II, 410). Irene has never loved Rubek’s art, and she has hated the artist in Rubek most of all, for in times past, when she unclothed herself and stood before him, he could stand there so unmoved, “so intolerably self-controlled.” And she hated him because he was “an artist and an artist only—not a man!” (II, 411). While Irene was on her pilgrimage to save their child, Rubek had learned worldly wisdom, which had caused him to move the solitary figure of Irene into the background and to people the foreground with swarms of “men and women with dimly-suggested animal faces” (II, 416)—men and women as he knew them in real life. He himself sits in front, beside a fountain, weighed down by guilt, and “cannot quite free himself from the earth-crust” (II, 417). He thus symbolizes remorse for a forfeited life, he attempts to wash his fingers clean, but “he is gnawed and tortured by the thought that never, never will he succeed. Never in all eternity will he attain to freedom and the new life” (II, 418). The moment of deliverance for Rubek comes when he can confess to Irene his “crushing weight” of conscience, for then she can, at long last, return to her lord and master. In other words, Rubek again has recognized his true calling. Undivided devotion to his art alone will bring him “freedom and the new life.”

As Hilda aroused Solness to action, in *The Master Builder*, when he was discouraged over lost hope for further achievement, and encouraged him to take matters into his own hands from the view of individual self-interest, Irene charges Rubek with the lack of a robust conscience, charges that as a poet he is “nerveless and sluggish and full of forgiveness for all the sins of your life, in thought and in act” (II, 418). Rubek has killed Irene’s soul, as the price of creativity, and now he models his image in remorse, in self-accusation, in penance, and he thinks

thereby that his account has been cleared. There is something apologetic in the word poet, "Something that suggests forgiveness of sins—and spreads a cloak over all frailty." (II, 419). Irene was a human being, with a mission to fulfill. Like Mrs. Solness, she should have borne children, she should never have served the artist. And yet, she was the swan that drew Rubek's boat, the inspiration for all his work, and she had had to sacrifice the one mission to achieve the other. And so, in retrospect, life appears to have been happy in the old days, life was "beautiful by the Lake of Taunitz," and yet they had "let slip all that life and its beauty" (II, 424). So again, creativity produces beauty but kills joy. And now repentance for an unfulfilled mission and a wasted life comes too late, for Irene no longer has the key to Rubek, and for the life they led there "is no resurrection." Thoughts of that life are but idle, empty dreams, and the only solution for them is to go on "playing—only playing!" (II, 427). Everything sacrificed for the sake of art, and nothing accomplished as a result of the sacrifice. The whole is nothing, everything is meaningless, purposeless.

Irene's and Rubek's decision to recapture their past closely parallels the successful attempt by Hilda and Solness, although in *The Master Builder* the regeneration had been represented with much more dramatic power. Irene, like Hilda, symbolizes the artist's inspiration, his muse, his comrade and his alter-ego. Like Solness, Rubek must regain his robust conscience, which he does, as a result of which he abandons Maia and rejoins Irene. This part of the action seems logical and inevitable, but the protagonist undertakes it in an attitude of resignation and not of vigor. Rather than being driven by an "inexorable necessity" to create, as Solness was, Rubek, with infinite patience and deep understanding, moves toward the heights, away from all material considerations, because his nature is such that he can do nothing else. He has learned that creativity exacts its toll. Irene had rebelled against this idea and Rubek had sought to ignore it. Irene had wanted to crush their child because it had robbed her of love, and Rubek had commercialized his art in order to enjoy material advantages. Both have found that without spirit their lives have lost their meaning, and both have had to accept the idea that human happiness, as usually understood, must be sacrificed to creativity. There can be no birth of a new and beautiful thing without a corresponding loss. And since the artist finds meaning and significance in

his life only through his art, he must sacrifice a life of comfort and ease and indolence to one of continued activity. Rubek's great realization was that he "must go on working—producing one work after another—" right up to his dying day. This is the only freedom he can conceive of and the only meaning his life can have. Rubek and Irene conclude that dwelling on the heights might have been the life for them, but they had forfeited it, and would regain it only "when we dead awaken." When they do awaken, they will discover their irretrievable loss—that they have never lived—for during the period of Irene's "death" and Rubek's apostasy, they had sought meaning in life outside the area of serving art for its own sake. This does not mean that the artist has no obligation or responsibility to his fellowmen and to his society. It does mean that the artist cannot serve his fellowmen unless he first of all is true to himself and to his art. Any defection from strict adherence to the highest principles of his calling renders the artist unable to fulfill the purpose which his gifts impel him to attempt to fulfill.

Act III clarifies the paradox of the artist's position with regard to his duty to himself and to his fellow men. Rubek supposedly holds Ulfheim and Maia in disdain, for he has no affinity with these earth-bound individuals. Although Rubek prefers another solution to his own existence, he nevertheless realizes that Maia and Ulfheim, representative of millions who are less in stature than he and Irene, also are plagued and tormented by a failure to realize themselves. For all his blustering nature, Ulfheim still bears scars on his heart and horns on his head which are a searing reminder of how he too had been deceived by life, although admittedly on an entirely different level than Rubek and Irene. Maia, too, had experienced disappointment, for she had, young and innocent, gone forward to bask in glory as the wife of the great Rubek, the "grand Seigneur," only to discover that she had been thrown back upon her own resources in the solitary company of an extremely unsociable and uncommunicative man. So, Maia and Ulfheim, with immense good-will on the part of both, somehow patch up the tatters of their lives and seek significance for it on their level, which is on the lowlands among the great multitudes. But Ulfheim is no mere clod, for even Rubek is impressed with his apt comparison between bear-hunting and sculpturing. The one struggles with marble blocks and the other with "tense and quivering bear-sinews," and

neither will rest until he has got the upper hand, however resistant the material may be. And Rubek can conclude that although Ulfheim's medium is not for him, neither can he ask that Ulfheim attempt to imitate him. A characteristic difference between Rubek and Ulfheim, the same difference that existed between Brand and the Farmer (Act I), is that whatever danger lies ahead, Rubek will ignore it because he must. Ulfheim's warning that Rubek and Irene may presently come "to a tight place" where they "can neither get forward nor back" (III, 448), can now make no impression on Rubek.

To Irene the "love that belongs to the life of earth—the beautiful, miraculous earth-life—the inscrutable earth-life"—is dead in both of them, but in Rubek "it is burning and seething . . . as hotly as ever before" (III, 453). Rubek will not accept the idea that the young woman of the "Resurrection Day can see all the life lying on its bier," for "both in us and around us life is fermenting and throbbing as fiercely as ever" (III, 454). So they will proceed up into "the light, and in all the glittering glory" they will hold their wedding feast. The sun may look upon them, and "all the powers of light may freely" do so, "and all the powers of darkness too." Irene will follow her "lord and master," the muse will respond to the call of the artist, but they "must first pass through all the mists. . . and then right up to the summit of the tower that shines in the sunrise" (III, 455).

Thus Irene and Rubek, who only moments later are engulfed in an avalanche, achieve their victory, which in death they themselves cannot announce, but which is carried to those yet living by Maia's shrill voice, as she, freed at last from her bird of prey, can descend with Ulfheim to the lowlands, to the kind of life to which she can be acclimatized. The sister of Mercy, who has pursued Irene in vain—Rubek has saved her from the straight-jacket—has the last word: *Pax vobiscum!* This time, unlike the situation at the end of *Brand*, where no human voice breaks the awful stillness after the roar of the avalanche which has engulfed Brand and Gerd, Irene's and Rubek's victory over death in life resoundingly re-echoes as "Maia's triumphant song sounds from still farther down below":

I am free! I am free! I am free!
No more life in the prison for me!
I am free as a bird! I am free! (III, 456).

III

Although it had been revealed to Rubek that his earlier efforts to elevate mankind through his art had come to naught, this realization did not release him from the necessity to create. He had discovered, moreover, that his freedom lay in accepting the principle that creativity has its own excuse for being. He has discovered, too, that the true artist cannot, except at the risk of complete disintegration of his personality, distort his art to make it conform to arbitrary norms or standards. There may be no escape from necessity for the artist who feels that his art must have appeal and validity for all, but the moment he discovers that it has significance, if only for himself, he is free. Ibsen's main burden is to resolve Rubek's accusation against himself for having forsaken his true calling and Irene's charge against Rubek for having killed the love in her.

Whatever bitterness may be expressed in *When We Dead Awaken* is Rubek's bitterness, not Ibsen's. It is bitterness that results from sacrifice without reward, that is, reward which comes through recognition by mankind for the contribution of the spirit. So, the artist who seeks significance for his efforts through recognition is but a slave to his art. The artist achieves freedom only when he accepts the fact that creativity is its own excuse for being, and success is measured by the degree of inner contentment which derives from achievement. There is no defiance in Rubek as there was in Solness; there is no final rejection of mankind as there was in Hilda. Maia and Ulfheim, who represent the multitudes, are regarded warmly and sympathetically by Rubek. Like Solness, he realizes that a vast gulf separates him from the majority of his fellow beings, but he magnanimously gives them his blessing, in full realization that they are willing, because they must, to settle for something less than he can be satisfied with. It is through Rubek's realization, through his acceptance of the inevitable and enormous differences in the human kind that we learn to know the nature of the artist.

The defiance, the bravado, the militancy of Solness is lacking in Rubek, but in the stillness and the quietness something in addition to what Solness could reveal emerges. And therein lies the sinewy secret of the relationship between these two plays—the former dramatic because it had to represent the artist's attempt to achieve complete

independence, the latter quieter, because it has to understand the reasons for the artist's solitary existence, and therefore it is more compassionate, more tolerant of the shortcomings of lesser men. As Solness did through his association with Hilda, Rubek through his contact with Irene continues to reflect on the nature of the artistic personality. Both Rubek and Solness are irascible when condemned to an everyday, earthbound existence, but when each finds release through an understanding of the nature of his calling, he forgets entirely *det vrange og det skakke*, as Peer Gynt expressed it. Secure in his realization that he has attained to a positive understanding of the meaning of life, Rubek finds that all the petty annoyances and vexations which formerly gave him concern, robbed him of sleep, distorted his mind, and gnawed his conscience have now disappeared as motes before the wind. He can therefore free Maia from the hold he has on her (he is her bird of prey) and, secure in his understanding of his relation to Irene, proceed toward those heights he must inhabit, heedless of the admonition of lesser men (Ulfheim).

In many respects *When We Dead Awaken* is Ibsen's most profound description of humanity. The idealism, represented through the artist, is still present, but it is no longer an idealism based on will, like that of Brand or the Emperor Julian or Solness, but an idealism of condition. Ibsen heightens the effect of the artist's wistful search for the meaning of existence by contrasting Rubek and Ulfheim, the artist and the nonartist. In the final analysis, Ibsen's last protagonist is still seeking the answer to the question of the nature of individual freedom and to the question of whether man acts as he does from choice or from necessity. Ibsen's greatness as a dramatic artist lies in his representation of the exceptional personality, for it is through this that he ultimately expresses his poetic vision of man. As we look back over Ibsen's chief protagonists from Catiline to Rubek, spanning exactly half a century, the lasting impression is of man looking upward, with his eyes fixed on the peaks, on the stars, on the heavens. His striving upward symbolizes his inherent urge to arrive at complete independence, complete freedom, which will give his life meaning, dignity, perhaps even happiness.

SIBYLLAN AND THE PATTERNS OF LAGERKVIST'S WORKS

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THE appearance of a new book by Pär Lagerkvist is always an important event; he evokes the attention of discriminating readers because he is both a disciplined master of style and a most provocative and challenging expounder of modern trends in literature and thought. *Sibyllan* (*The Sibyl*, 1956) is no exception. It serves a very real purpose in the evaluation of his work as a whole, it throws further light on his thinking, and it gives the reader increased understanding of the recurring patterns both of his style and his thinking.

A bare summary of the plot suggests as much:

The plot revolves around two main protagonists—first, a young, nameless Jew, cursed by Christ on his way to the cross because the Master had been refused permission to lean for rest on the wall of the man's house. The curse dooms the young Jew to an eternity of mental unrest and of wandering. After many wanderings, the man comes to seek help at the sanctuary in Delphi but can find no help at the shrine. In his despair he seeks the aid of the second main character, a former pythia or priestess living in a mountain cave. She is the main character as she tells the story of her life: her idyllic life as a child with simple, devout parents; her call to become a sibyl, or prophetess to be rapturously seized upon by God; her betrayal of the god in her love for the returned soldier; her rejection by the god; her bearing of a child perhaps begotten by the god; her meeting with the Wandering Jew and her words of advice to him.

It is a strange story replete with symbolic suggestions and implications. Suffused with the clear, cold light of the Greek world, not with the light and dark of *Barabbas*, it seems more Greek than Christian, in its lighting, form and content. Like so many of his works, it is a fusion of many opposites: it is like an old legend as well as a modern pessimistic critique of life; it is both peaceful and violent, revoltingly physical as well as spiritual, and a song of despair and a paean of victory. The theme is, as often in Lagerkvist's earlier works, the *mysterium tremendum et fascinosum mundi*—"the tremendous and fascinating mystery of the world." Elements in the novel echo many elements in earlier works.

Pär Lagerkvist's life experiences can be recognized in certain episodes. The parents of the Sibyl are simple, happy folk who worship by an old fig tree or at a fountain. They live happy, harmonious, and

noble lives much in the manner of Lagerkvist's parents as described in his spiritual autobiography, *The Guest of Reality*. This respect and admiration for simple folk and their faith is an oft-recurring motif in his works, as in the Italian peasants of his stories, or in many characters of *The Eternal Smile*. The Sibyl, throttled by the god and thrown down into darkness, may well be a symbol of Lagerkvist overcome by the fierce call of genius, separated from the quiet, simple, religious faith of his parents. In the home of his parents were peace and contentment, but abroad, where the relentless god led him, were unrest, anxiety and the cruel struggles of a modern scientific world.

The Biblical echoes are a bit provocative, even irreverent, but they are intended, possibly, as artistic echoes or contrasts. Though Mary brings forth her child by God in supreme happiness and peace of mind in a crib in Bethlehem, the Sibyl bears her child with anguish in a fearful cavern in the mountains. Mary is surrounded by shepherds and angel hosts, the Sibyl by wild goats of the mountains who tend her even to the swallowing up of the afterbirth. The cavern reeks with the filth and the physical processes of animals. The child she brings forth, possibly a son of the Earth God, Dionysus, grows to manhood but in the end apparently ascends into the heavens after making his way up the mountainside.

This son of the earth-god appears to be an imbecile; he always wears a strange smile, like that of a pagan god in the sanctuary at Delphi. This smile presumably symbolizes the mystery of life—the enigma which no mortal can solve. Pär Lagerkvist is fond of alluding to this symbol directly or indirectly throughout his work—most explicitly in the title of one of his leading works, *The Eternal Smile* (1920). In the latter book a great variety of characters in the hereafter seek God. When they find him after much searching, he turns out to be an enigmatic, smiling sawer of wood, who has apparently accepted and resigned himself to existence as it is.

Pär Lagerkvist's great novels, including the most recent one, all present and analyze suffering souls, persons who might be called men of anxiety. To Pär Lagerkvist, life has always appeared that way, as he says: "Life is a wood full of shrubs where bloody birds screech"; or in another place: "Life seized him by the throat and threw him out in the desolate depths." Thus the Dwarf is a man of unmitigated evil—a sufferer because he is separated from the ordinary emotions and

loves of common men. The Hangman serves God as an enforcer of justice through force but suffers also from isolation. Barabbas has often been likened to modern man, attracted to Christ in certain moods but hounded by doubts and scientific scruples. The two characters of *Sibyllan* are also sufferers, one cursed by Christ, the other throttled and inspired by the earth god.

In his style as such, Pär Lagerkvist first experimented with various modernistic techniques with sharp contrasts and lights, crass naturalistic detail and a rapid stream-of-consciousness technique. Later on he worked with a simple, naive style, replete with subtle undertones and irony. In his latest book the style appears to be classical in a more conventional way, though there are reversions here and there to earlier stylistic forms.

"Undret i Delphi" ("The Miracle in Delphi") in the collection of essays called *Den knutna näven* (*The Clenched Fist*, 1934) has considerable significance in setting the character and the scene of *Sibyllan*. It relates as in the later novel, how the prophetess functions in the crypt underground amidst poisonous vapors as the ecstasy comes over her. Insight and power come from the abyss of the earth—the earthly, the physical; the erotic must find outlet and be used but must also be controlled by Apollo, the God of Light in the sanctuary above ground. In the essay, the miracle in Delphi is a kind of fertilization, or mystic union of the earthly with the rational; Dionysus, the erotic god, gives power, but Apollo lends control. The lesson of the essay is that the western world needs both elements: the physical, in its erotic basis, as well as the rational control of the mind.

Sibyllan is a sort of expansion of the early essay with a fuller and different development. In the first part of the novel, we find a sibyl functioning as a priestess of Dionysus under the physical influence of earth-bound powers. There is nothing mentioned about Apollonic control. In her old age, however, through her sufferings and experiences as the mother of the imbecile god, she attains to a higher wisdom of the ways of gods and men. The finale here is much more complicated and mysterious, much more suitable in its symbolism and assertion to a modern world of religious doubt and questioning.

The patterns of writing techniques and form which Pär Lagerkvist has closely followed throughout his career and which he also follows in *Sibyllan* are those he formulated for himself at the very beginning

of his career in an early treatise entitled *Ordkonst och bildkonst* (*The Art of the Word and the Figure Arts*, 1913). In *Sibyllan*, the same archaic patterns are followed: simplicity of style and organization, characterization through general traits, focusing of the scene on a central point, totality of effect through a fusing of opposites, merging of objects of reality with the world of spirit, spiritual resignation to the mystery of life (the archaic smile), and absolutes presented in a time of crisis.

The style of *Sibyllan* is almost naively simple and unadorned, though powerfully charged with connotations; the organization is simplicity itself, suggesting the separate rooms of Italian primitive art, one part of the book presenting the Sibyl as a functioning priestess of Dionysus, the last half of the book setting forth her later sufferings and experiences and especially her mature advice to the Christ-afflicted wandering Jew. All such main characters as the Sibyl, the Wandering Jew, and the Imbecile as well as such minor characters as the Sibyl's parents, her lover, and the temple attendant are not individuals but symbolic abstractions of singular power and significance. The absence of particularization lends itself well to great artistic penetration. Relentlessly effective is the focusing on the climax in the farewell words of the Sibyl to the Wanderer on the nature of life and God. There is throughout a unique blending of ordinary realities and basic spiritual forces.

Never has Lagerkvist used more effectively his old symbol, the eternal smile, in this case the archaic smile of the Imbecile, to suggest the mystery of life as well as a resignation or a faith in higher powers. The approach is in the direction of absolutes which men seek naturally in our age of uncertainty and stress. In general one can say these archaic, medieval patterns so characteristic of all the works of Lagerkvist are here used with strange power and effectiveness.

Sibyllan is more directly concerned with theological speculation than is usual in Pär Lagerkvist's works—usually he works indirectly and artistically through symbols. More than ever before, Pär Lagerkvist is concerned with the quest for God, or rather with God as He approaches man in order to influence him and gain control of his soul. The first approach to God as shown in the Sibyl, is the ecstasy, the violent seizure in the crypt of the mountain, which has to a large extent a physical basis—the wrenching of a soul away from life's

common relationships of affection and love. The Sibyl suffers but can never completely free herself from the God—this is a method of emotional conversion employed by an inspired artist.

The second method in which the Hound of Heaven pursues the soul is the method shown in the case of the Wandering Jew cursed by Christ. It might be called the method of anxiety, as Pär Lagerkvist says: "God has his habitation in anxiety. No one can avoid the curse and blessing which comes from God." The Wandering Jew is persecuted by God, learns to hate God but still is possessed by Him—the very curse is for him, God. The Sibyl suggests that one day he may find that God will forgive him but there can be no certainty of such forgiveness.

In other cases God is found in simple devotion, plain faith and acceptance of ordinary duties, as in Pär's parents (*The Guest of Reality*), many plain people of Pär Lagerkvist's various books and in the Sibyl's parents. The latter worship at a fig tree or near a fountain, do not go up to the sanctuary at Delphi, and never can understand their daughter's functions as a sibyl. For them God is life itself in its ordinary manifestations.

Thus God is reached or descends upon souls in many ways: in the curse of the wandering Jew as well as in the blessing, in the ecstasy of the Sibyl, in the simple devotion of the Sibyl's parents. God is the whole which consists of many aspects, many contrasts and opposites—finally, He is the enigma, the mystery to be accepted in resignation and faith—the Eternal Smile. My translation of four passages will illustrate this:

I do not know what God is. How should I then be able to hate Him? Or love Him? The truth is that I neither hate Him nor love Him. When I give the matter some thought, it seems to me that such words have no meaning when applied to Him. He is not like us and we can never understand Him. He is not understandable, not comprehensible. He is God. And so far as I can understand, He is both evil and good, both light and darkness, both without meaning or with meaning we cannot grasp but neither can we desist from pondering over it. A mystery which is not to be solved but which always will be found, always will trouble us.

And:

But when I sit here old and alone and look back, back on my life, it is you, oh Lord, you who consume and burn everything as a fire. You leave nothing after you when you have passed on. My life is what I have lived in you. The cruel, bitter, and rich life which you have given me. Accursed and blessed be you!

And the Sibyl's statement to the Wandering Jew:

Perhaps some day He will bless you instead of curse you. I do not know. Perhaps some day you will allow Him to rest His head against your house. Perhaps you will never do that. That I know nothing about. But whatever you do your destiny is always bound up with God, your soul always filled with God.

And then the very last word of the Sibyl to the Wandering Jew:

You desire that I should look into the future. That I am not able to do. But so much I know about the lives of men and so dimly I distinguish the way that awaits them that I can see that they shall never escape the curse and the blessing which comes to them from God. Whatever they think or do, whatever they believe or do not believe, their destiny is always bound up with God.

Pär Lagerkvist's *The Sibyl* is perhaps the capstone of his life's work, a summary, and a complete and daring culmination. It conforms very closely to the patterns of his art and his philosophy. It is probable that Pär Lagerkvist throughout his writing career has been primarily an artist of symbols and style, a creative poet; but there is also a basic philosophy in his work which is stressed more fully than usual in this latest novel.

TROLL, AN ETYMOLOGICAL NOTE

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THE troll as a monstrous, evilly disposed, man-like being is well known on Scandinavian soil. This deceitful being was closely associated with nefarious and magical practices, for besides the primary forms ON *troll*, NDan. *Trold*, NSwed. *troll* we find NDan. *trolldom*, NSwed. *trolldom* 'witchcraft, sorcery'; NDan. *trolderi*, NSwed. *trolleri* 'magic, enchantments.' In Old Norse there occurs a causative verbal form *trylla* 'to turn into a troll, to enchant.' The same verb turns up again in NDan. *trylle* 'to conjure,' *tryllekraft* 'magic power,' *tryllemiddel*, *trylleri* 'magic, enchantment.'¹ Cognate forms are to be found also in the other Germanic languages, for we find MHG *trolle*, *trol* 'ghostly monster, witch, lout,' *trülle*, NHG *Trolle*, *Trulle* 'procurer, whore,' MHG *trüllen* 'to play tricks, deceive, betray,' MHG *trüller* 'conjurer, juggler.' In New English we find the form *trull* 'strumpet.'²

Although there have been a number of astute attempts to etymologize *troll*, the word has remained a source of perplexity.

Sievers tried to derive the basic form from a Gmc. **troð-lá-* which would yield Gmc. **trollá-* by assimilation.³ In the root syllable he saw the Germanic verb **truðan* 'to trample,' cf. Nlcel. *troða* 'to trample.' He thus would conceive of a troll as a ghostly creature who tramples or oppresses his victims in the manner of a nightmare, cf. Lith. *spirùks* 'ghost,' *spirti* 'to kick,' and NHG *Alpdrücken* 'nightmare.'

Falk-Torp would derive the form from Gmc. **truz-lá-*, finding the root **truz-* in East Frisian *trüselen* 'to reel, to stagger,' in a Norwegian dialect form *trosa*, *trysja* 'to fly off impetuously,' and in a Swedish dialect form *trösale* 'kobold, hobgoblin.'⁴ On the basis of this root

¹ The Scandinavian tongues offer us a host of derivative forms: NSwed. *trolla* 'to conjure,' *trollsk* 'magical,' NDan. *Trolldmand* 'sorcerer,' ON *trollskapr* 'witchcraft,' *trollriða* 'hag-ridden,' *tryllskr* 'of the nature of a troll,' etc.

² There is absolutely no reason for giving credence to Falk-Torp's insistence that NE *trull* is a borrowing of a Northern French (Picard) *trouille*, borrowed in turn from German *Trulle*.

³ *Indogermanische Forschungen* 4 (1894), 339.

⁴ *Norwegisches und dänisches etymologisches Wörterbuch* (Heidelberg, 1910-1911), 1286, 1568.

analysis they set up a Germanic verbal form **trullōn* 'to roll.' Walde-Pokorny agrees with this analysis, assuming an IE **dreu-* 'to run, to step' with an *s*-determinant and zero grade vocalism in a Germanic form **truz-lōn-*: MHG, NHG *trollen* 'to toddle along, to move forward in short steps.'⁵ This etymology is unsatisfactory because both Falk-Torp and Walde-Pokorny fail adequately to account for the evolution of meaning after they set up their reconstructions.

Hellqvist criticizes both **troð-lá-* and *truz-lá-* as uncertain.⁶ He throws no light upon the problem himself when he states that ON *troll* is "possibly instead a hypocoristic form used as a euphemism for an older designation." Undoubtedly these two etymologies are unsatisfactory, but we shall not make a single step forward by inventing equally uncertain euphemisms *ad hoc*.

If we take a closer look at the vocalism of the Scandinavian forms, we see that we must set up a form **trallu-* alongside a **trulla-*. **trallu-* is a necessary reconstruction in order to account for the vocalism of NSwed. *troll*, for proto-Norse **trulla-* would yield NSwed. *trull*, a form which does appear in older New Swedish texts.⁷ The vowel of NSwed. *troll* is the result of the *u*-umlaut of the preceding *a*, just as is the vowel of Nicel. *tröll*. It is necessary to assume the short *u*-vowel in order to account for the vowels of ON *trylla*, MHG *trülle*, *trüllen*, and NE *trull*. The assumption of these root vowels allows us to set up Germanic forms with normal vowel gradation: **trill-*, **trall-*, **trull-*. NSwed. *trilla*, NDan. *trilde* 'to roll, to roll around' fit very well into this proposed series as representative of normal grade vocalism.⁸ This proposal takes on the aspect of greater certainty if we note that NE *to troll* with zero grade vocalism displays an almost identical meaning 'to revolve, to wag, to angle for with a hook drawn through water.'

Eric Elgqvist saw the possibility of this relationship in the development of forms.⁹ However, he noted only the similarity in word con-

⁵ *Vergleichendes Wörterbuch der indogermanischen Sprachen* (Berlin und Leipzig, 1927 ff.), I, 796.

⁶ *Svensk etymologisk Ordbok*, 3d ed. (Lund, 1948), 1223.

⁷ Adolf Noreen, *Svenska Etymologier in Skrifter utgifna af Vetenskapssamfundet i Uppsala* V, 3, p. 8.

⁸ Italian *trillare* 'to quaver or warble in singing' is a borrowing from Germanic. NE *to trill* 'to sing with a vibratory effect' is a musical borrowing from Italian which stands alongside the native *to trill* 'to twirl, to turn a thing around.'

⁹ *Hyllén-Cavallius-föreningens Årsbok* 12 (1932), 62.

tent and did not try to establish any pattern of phonetic correspondences or root relationships. Having observed that the common core of meaning in the verbal forms is 'to roll,' he assumed the basic meaning of NSwed. *troll* to be 'that which rolls.' His interpretation is based upon the folk belief that during thunderstorms trolls often assume the form of rolling glowing spheres in order to flee before the wrath of the mighty thunder god. These glowing spheres were, of course, fire balls, well-known natural phenomena which appear during electric storms. However, this one form of manifestation has little in common with the characteristic description of trolls as deceitful, man-like beings possessed of supernatural powers.

An examination of the meanings of related forms in Germanic reveals a common core of meaning which is best seen in MHG *trüllen* 'to deceive, to betray, to play tricks.' If we assume an original meaning 'to roll' and also a causative sense 'to cause to roll, to make dizzy, to confuse,' we may easily see the relationship between the verbal forms and the nominal forms: MHG *trülle* 'whore,' MHG *trüller* 'conjuror,' NE *trull* 'strumpet,' ON *troll* 'supernatural monster.' All these nominal forms refer to persons or beings that deliberately confuse, betray, or deceive. A troll, then, would be a monster, an evilly disposed being who confuses and deceives his victims.

The greatest difficulty lies in accounting for the geminate *l* in these forms. Sievers tried to account for it in the assimilation of the Germanic cluster *-ðl-*, and Falk-Torp in the assimilation of the cluster *-zl-*. Both of these derivations require the presence of suffix accent in the proto-Germanic forms in order to account for the assimilation. Our evidence will permit us to assume suffix accent only in the forms displaying zero grade vocalism. We cannot assume that assimilation took place in the latter forms and spread by analogy to its related forms because of the disparity in meaning and in form-class of the members of the word group. Since the gemination cannot be satisfactorily accounted for, I prefer to assign Gmc. **trill-*, **trall-*, **trull-* to that group of words in Germanic containing geminate consonants which cannot be adequately explained by present-day methods: OHG *fallan* OHG *all* and their cognates in the other Germanic dialects. I believe that this etymology is more acceptable than previous etymologies because it accounts for a greater number of words and permits an easier interpretation of those words.

REVIEWS

Haugen, Einar. *Bilingualism in the Americas: A Bibliography and Research Guide*. Publication of the American Dialect Society, No. 26. University of Alabama Press, 1956. Pp. 159.

When Professor Haugen began to collect bilingual bibliographical material, it was for the purpose of gaining a "wider perspective" of the problem of "analyzing the linguistic experiences of the Norwegians in America." Cogent evidence of his signal success in that undertaking is his comprehensive, methodologically exemplary two-volume monograph *The Norwegian Language in America: A Study in Bilingual Behavior* (1953). It was almost inevitable, however, that bilingualism should grow into "a problem of its own"—an intriguing, complex, many-faceted problem that has been further complicated by a plethora of pronouncements on it (many of them unreliable and misleading) by linguists and nonlinguists "in the greatest imaginable variety of languages and conceptual frameworks." In this manual Haugen comes to grips with the problem of bilingualism *per se* and especially with those aspects of the problem which pertain to the linguistic situation in the New World. He presents a concise, carefully organized summary of the "state of knowledge of bilingualism in general" gleaned from a critical evaluation of the approximately seven hundred works comprising the bibliography, points out areas needful of further research, and suggests the methods and directions which such research can most profitably follow.

In the first chapter Haugen defines the scope of the problem. He uses the word *bilingual* broadly as "a cover term for people with a number of different language skills . . ." and regards "polyglossy as a kind of multiple bilingualism." The reviewer is somewhat reluctant to accept this point of view unreservedly, without, however, being able to refute it at the moment. The languages to be considered are divided according to their historical background into four groups: native, colonial, immigrant and creolized. Haugen sees the linguist's task as the identification and description, and, with the help of other social scientists, the explanation of all cases of linguistic diffusion among multilinguals. In the final section of the chapter, a bibliographical guide listing surveys of studies of multilingual phenomena in the United States, Haugen calls attention especially to Weinreich's *Languages in Contact* (1953), which he terms "an incisive and original contribution to the theory of bilingualism and the most comprehensive view of world bilingualism yet to appear."

The second chapter deals with the collection and treatment of material that can be "made significant in connection with bilingual studies" of the four language groups mentioned above. In each case Haugen presents a general summary of research completed for the group as a whole and then discusses in detail one representative language of each group. The languages chosen are Comanche, thoroughly investigated by Casa-grande, for the native languages; American Spanish, spoken throughout Central and South America (except Brazil) for the colonial; American Norwegian, Haugen's area of specialization within the field, for the immigrant; and Haitian Creole, studied by Hall, for the creolized. In general, only the speakers of native and immigrant tongues, both of which are for the most part obsolescent, are bilingual. One of the problems which face the speakers of such languages is the necessity of vocabulary extension.

Comanche has very few loanwords. Newly-coined words account for sixty-five per cent, extension of meaning for about thirty per cent of the total acculturation vocabulary. By contrast, Norwegian and other immigrant tongues show much borrowing but little creation. Further study will be necessary before it can be determined to what extent purely linguistic influences on the one hand and social forces on the other are responsible for this markedly different manner of solving the problem of vocabulary extension. Both French and Spanish are exposed to increasing linguistic pressure from English—a fact which is deplored, especially by purist speakers of these colonial languages. The influence of the submerged languages on the politically dominant colonial languages, or of non-English colonial languages on English, is, however, neither so extensive nor so permanent as is often assumed, largely because the speakers of the latter are rarely bilingual.

Chapter III, entitled "Language Contact," is concerned chiefly with the process of linguistic diffusion and its classification and description. This is an area of multilingualism to which Haugen, through keen analysis and precise method, has already made a notable contribution, not only in his monumental study of American Norwegian but also in a series of papers such as "The Analysis of Linguistic Borrowing" (*Language*, 1950), "Problems of Bilingualism" (*Lingua*, 1950), and "The Phoneme in Bilingual Description" (*Language Learning*, Vol. VII). Haugen distinguishes three stages in linguistic diffusion: (1) *switching*, or the alternate use of two languages; (2) *interference*, which Haugen limits to the occasional overlapping of coexistent language systems of the bilingual individual; and (3) *integration*, the regular use of material of one language in another, which is the result of a historical process and of social acceptance. Several *termini technici* suggested earlier by Haugen and applied by him in this study must be mentioned here. The *diaphone*, defined as a *bilingual allophone*, is to the description of coexistent linguistic structures what the *allophone* is to the description of a particular language. Analogous to the *diaphones* are the *diamorphs*, which are "interlingually identified variants of morphemes or groups of morphemes." The concept of the diaphone is convenient in dealing with phonemic interference. In lexical borrowing Haugen distinguishes between the process of morphemic importation, which results in *loanwords*, and that of morphemic substitution, the results of which he calls *loanshifts*. Partial morphemic substitution results in *loanblends*, commonly known as hybrid loans. Basic to all forms of linguistic diffusion are interlingual identifications. As criteria for the classification of borrowed materials Haugen recommends those of form classes, grammatical levels, and manner of integration. He once more points out the inadequacy of the techniques of descriptive linguistics to cope with the exceedingly complex problems of interlingual influence.

In the fourth and fifth chapters the bilingual individual and the bilingual community are studied. These are areas which are of interest also to the psycholinguist and the ethnolinguist respectively. Haugen takes up the problems of the bilingual individual from several points of view. He calls attention to the importance of introspective analysis and interviews with bilinguals and discusses in detail such aspects of the question as language aptitude, the age of language learning, motivations for the use of more than one language, and the measurement of bilingual proficiency. Both in the United States and abroad much nonsense, often motivated by a hostility to the teaching of languages

in general or to some language in particular, has been written about the harmful effect of bilingualism on intelligence and on personality and character formation. Here, too, Haugen has carefully sifted the wheat from the chaff. Difficulties of personality adjustment are mainly due to socio-cultural rather than to linguistic factors. The advantages of bilingualism often far outweigh the disadvantage of a slight temporary linguistic retardation among school children. The bilingual is in a unique position in that he has the opportunity to share in two different world views and at the same time to create his own community of bilinguals. Bilingual communities are often the concern of the politician, especially when they become "minority problems," and of the educator, who is disturbed by the real or imagined "language handicap" of bilingual children.

In the final chapter Haugen discusses the possible approaches to the problems of bilingualism and points out areas which need to be investigated further. The linguist can use either the intensive approach, collecting as much data as possible from a single individual or community, or the extensive approach, using a questionnaire to collect comparable data from many sources. Much remains to be done in the native languages, including the investigation of contacts of Indian languages among themselves, and in the immigrant tongues, some of which have not been investigated from the viewpoint of interlingual influence. Other promising fields are bilingual theory and the psychological, social, and educational aspects of bilingualism.

The use of this splendid research guide is facilitated through the indices of technical terms and of the languages discussed, as well as through cross-references between the manual and the bibliography. Together with Weinreich's *Languages in Contact* and Leopold's four-volume *Speech Development of a Bilingual Child*, Haugen's study would make an excellent basic text for a series of seminars in one of the most vital and intriguing areas of linguistics. It is indispensable for all students in this field.

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University of Nebraska

Beck, Richard, *Jón Þorláksson, Icelandic Translator of Pope and Milton*. Leifur, Reykjavík, 1957. (*Studia Islandica*, 16). Pp. 60.

The subject of this brief study by Richard Beck is one of exceptional interest. Jón Þorláksson (1744-1819) is an important figure in the history of Icelandic literature and a good poet in his own right; he is also an almost archetypal representative of the host of workers with pen and ink who, in the absence of most of the material circumstances that favor literary activity and the rewards that inspire it, apparently from pure interest and devotion have through the ages kept Icelandic literature active, vital, and continuous. A poor, if not poverty-stricken, clergyman of limited formal education, living on the rather isolated farm of Bægisá in northern Iceland, he not only produced a considerable body of original poetry of merit but also undertook the gigantic task of translating into a language as yet largely unadapted to such subjects Pope's *Essay on Man*, Milton's *Paradise Lost*, and Klopstock's *Messias*, besides a number of lesser works by Scandinavian poets. It is these translations that particularly deserve our attention, for they relate to the extremely interesting and still largely uninvestigated question, central to the history of Icelandic civilization, of how Iceland for centuries managed to remain at the same time culturally isolated and in close contact with European culture, archaic

and aware of contemporary developments, unique and part of the European cultural sphere. Beck's study, as the title indicates, is primarily concerned with Jón Þorláksson as a translator. It opens with a short biographical sketch, which is followed by a general account of the poet's literary activity, especially his original production. These chapters give us a portrait of the poet, enlivened by some very interesting contemporary accounts, especially the sympathetic and sensitive one of Rask, and some information about the poet's times. The two remaining chapters deal at greater length and in a more detailed fashion with the translations of the *Essay on Man* and *Paradise Lost*, respectively. The most significant facts about the poet's life and work are here brought together, and the character and quality of his translations as well as the circumstances under which they came into being are taken up for a rather general discussion. All this is most useful and welcome, and one wishes that the author had not found it necessary to abridge his original dissertation as much as he does, although, fortunately, he is able to refer the reader to a more detailed treatment in several periodical articles of his own.

One would, for instance, have liked to find here a fuller discussion of the background of the translations, of the state of literature in Iceland at the time, of the causes that produced this novel and ambitious venture. Not that Beck bypasses this last question; he points out that the impulse came from the translator's friends who had studied and lived in Copenhagen—so long Iceland's gateway to the outside world—but a fuller accounting for the choice of these particular works is ultimately needed; the fact, for instance, that the *Essay on Man* was of all Pope's works the best known outside England is not sufficient to explain why, out of all European literature, it happened to be translated at Bægisá.

Similarly one would have welcomed a more detailed discussion of the translator's methods and procedures, the nature of his technical successes and failures, but here we are explicitly told that considerations of space are to be blamed for the brevity of the treatment. The same considerations no doubt account for the very general nature of the author's judgments about the literary quality of both the translations and the poet's original work, as well as the somewhat superficial application of the criteria of good translating.

Finally, the reader would like to hear more about the influence of the translations, their importance, if any, in the development of Icelandic literature. This question is, to be sure, dealt with in the book, but no clear distinction is made between the influence of Jón Þorláksson and that of Pope and Milton in his translation. The information given does, however, allow the reader to draw one important tentative conclusion. Apparently the value of the translations did not consist primarily, if at all, in their opening new windows on the outside world, and still less in their exposing Icelandic poets to the influence of Pope and Milton as individual poets; the choice of authors appears almost irrelevant, and Pope at least is still as unavailable as ever to Icelandic readers. What an Icelandic poet of the time discovered on first looking into Jón Þorláksson's Milton was not a new world of poetical ideas and forms hitherto closed to him, but a suggestive, or even inspiring, demonstration of unsuspected possibilities for poetic expression in his native language. The translator undertook to do "things unattempted yet in prose or rhyme" in Icelandic. To the extent that he succeeded, he, in the words of Keats, "kept Icelandic up."

What I have said here about the limitations of Beck's little book is not intended as faultfinding; on the contrary, we have good reason to be grateful for it. Modern Icelandic studies are in some respect still in their infancy, and even far more pretentious works than this useful and modest contribution to the field may do their greatest service by demonstrating how much work is still to be done.

JÓHANN S. HANNESSON
Cornell University

Uggla, Arvid Hj. *Linnaeus*. Translated by Alan Blair. Swedish Institute, Stockholm, 1957. Pp. 18 and 16 illustrations.

Buckman, Thomas R. *A Catalogue of an Exhibition Commemorating the 250th Anniversary of the Birth of Carolus Linnaeus 1707-1957 and the 200th Anniversary of the Issue of the Systema Naturae, 10th Edition, 1758-1958*. University of Kansas Libraries, Lawrence, 1957. Pp. 50.

Last year, 1957, the whole civilized world, in different ways, celebrated the 250th anniversary of the birth of Carl von Linné, better known perhaps to scientific groups as Linnaeus. Among the publications that resulted from that celebration the two mentioned above are of special interest to us. The first one, a brief, sharp perspective of Linnaeus' life and work based on the latest research on the subject, was written by probably the greatest living authority on the Swedish scientist; and the second one will prove an astounding eye-opener to most readers, including scholars.

The facts about Linnaeus which stand out clearer perhaps in Uggla's brochure than in any other writing known to the reviewer are these: Linnaeus regarded himself definitely as a divinely appointed apostle to make known to mankind the beauties of God's creation; England and the Netherlands deserve great credit for doing what they did for Linnaeus, his fame, and for science in general; at the "unassuming" Dutch University of Harderwijk, Linnaeus, armed with a treatise written in Sweden, passed his examination and received his doctor's degree (M.D.) in a week; from 1735 to 1738 Linnaeus published fourteen epoch-making writings in Holland, showing an incredible industry as well as brains; and Linnaeus's astonishing enthusiasm inspired in his pupils, or "apostles," as he called them, a desire to travel to all accessible parts of the globe to collect scientific data, including Asia Minor, South Arabia, Venezuela, South Africa, Japan, and North America.

The translation of this booklet was, possibly, made primarily for British readers. We notice that the term "tuition" is used several times for "instruction." In America, "tuition" is now generally the designation for the *cost* of instruction.

The second item in our review is something of a revelation. Could this item about the Swedish botanist come out of Lawrence, Kansas? First, we cannot help noting the impressive outside title of the publication: *Ad Memoriam CAROLI LINNAEI Ducentesimo Et Quinquagesimo Nati MDCCVII-MCMLVII*. Apud Bibliothecam Universitatis Kansensis Laurentiae MCMLVII. This provides a proper scholarly atmosphere. But this is not all. The "Library's holdings include about 1500 volumes of works by Linnaeus and items of Linnaean. Nearly all of his major works are here in many editions, of which a hundred or more are firsts." Included are dissertations written by or under Linnaeus as praeses, biographical works, and the publications of the principal

Linnæan societies. The chief feature of the exhibition was a selection of seventy-three items, including photos, medallions, rare editions, and a Latin letter in Linnæus's own hand. The items and background are sufficiently well and interestingly described to give the observer a good idea of Linnæus's life and influence. The Library of Kansas is to be congratulated on this exhibition and pamphlet.

ADOLPH B. BENSON
Yale University

Koht, Halvdan. *Education of an Historian*. With an Introduction by Waldemar Westergaard; translated and edited by Erik Wahlgren. Robert Speller and Sons, New York, 1957. Pp. xv+237. \$6.

The publication in 1951 of Halvdan Koht's *Historikar i lære* was an event of considerable importance for historians and others. In this book, written by one of Norway's leading scholars, the reader can unravel the threads of influence—national and international—that shaped an historian of broad interests, inquiring mind, and great influence in public affairs. Koht's little volume, although by no stretch of the imagination an autobiography in the traditional sense, is nevertheless a record of family background, of Norwegian social life, of university professors—in Norway, Denmark, Germany, and France, of extensive travels in the New World as well as the Old, and especially of the independent reading and probing of a self-styled "bookworm." It therefore contains elements of interest to students of politics, sociology, and literature, as well as to the historian of the late nineteenth and early twentieth centuries.

One who is not already familiar with Koht's amazing career will be forcibly struck, as he reads this book, by the author's seeming indifference to human limitations. For Koht considers all of time his special province, gives no recognition to the barriers of language, and is as much at home in the affairs of the United States or of Germany as he is in the hot controversies of his homeland. He interprets political history on the European continent, writes a nearly definitive biography of Henrik Ibsen, analyzes the clash of labor and capital in America, finds new meaning in the old sagas, or plunges into the Norwegian language conflict—all with the poise of one who has drunk deep from the sources and has reached his conclusions only after long reflection. By his own admission, he is no philosopher of history; yet he has given to all his studies an economic, or class-struggle, interpretation that is at least a unifying factor in an otherwise bewildering array of publications. Koht writes about all his many interests and activities with a detachment and simple honesty that could serve as models for others who would attempt similar literary tasks.

It is interesting that a book so universal in appeal and so cosmopolitan in tone should have been written in New Norwegian (*Nynorsk*), a language compounded of dialects and read with some ease only in Norway. The reasons for this situation are made clear by the book, but it is ironic nevertheless that a person with Koht's command of languages should be denied an adequate audience by a self-imposed linguistic handicap. For the English-speaking world this situation has now been happily corrected by Professor Erik Wahlgren, who has performed a particularly difficult translating and editing job with both skill and a sensitive reading of the original text. Wahlgren's task was made no easier by the fact that Koht, perhaps justifiably, takes liberties with any

language that he happens to write—in this case *Nynorsk*. The translated volume is a smoothly-flowing story that is every bit the equal of the Norwegian edition. Professor Wahlgren has also wisely remained in the literary background by reducing his editorial comments to an absolute minimum.

KENNETH O. BJORK

St. Olaf College

Abrahamsen, Samuel. *Sweden's Foreign Policy*. Public Affairs Press, Washington, D. C., 1957. Pp. XI+99. \$2.50.

Samuel Abrahamsen was born in Norway, attended the University at Oslo, served for four years in the Norwegian forces, and emigrated to America where he continued his graduate work at the New School for Social Research. The former president of this school, the distinguished scholar, Alvin Johnson, has written the introduction to the brief and compact volume. It is dedicated to the memory of Bryn J. Hovde, who was largely responsible for encouraging Abrahamsen in turning his attention to Sweden's political development. The biographical data is most revealing: It explains in part an interest in Sweden and an approach to Sweden's foreign policy.

It might be supposed that a Norwegian and a former member of Norway's armed forces would be more critical and less sympathetic toward Sweden's role as a neutral during World War II than Abrahamsen is. He presents a realistic and objective interpretation of a foreign policy which was dictated by self-interest and based upon expediency. But Abrahamsen has succeeded remarkably well in demonstrating a sympathetic understanding of the problems which Sweden faced after 1939. Many Norwegians share Abrahamsen's conviction that Sweden's foreign policy was directed by skillful diplomats. Certainly some Swedes, since 1945, have gained a great confidence in Sweden's ability to remain neutral and to avoid entanglements which might lead to war. But it is very doubtful that diplomacy brought greater rewards than chance or fate.

The reviewer's admiration for the author is heightened by Abrahamsen's ability to sift the material found in his sources, which are far from objective, and his success in freeing himself from the intellectual climate of the "cold war." William Thomas Hutchinson in an article which appeared a few years ago in the *Mississippi Valley Historical Review* illustrated effectively the impact of the war upon the historical perspective of American historians. Swedish historians and political scientists have responded similarly to emotions of patriotism, and as a result there is a rich literature in defense of Sweden's foreign policy from World War II to the present. In this literature, expediency and self-interest, which constitute the basis for any foreign policy, blend with honor and righteousness. Perhaps because Abrahamsen is a native of Norway, he has been able to recognize the difference between fancy and facts, feeling and reason, and yet capture sympathetically a cause which to the Swedes seemed just. A Norwegian might well have been less sympathetic with a Sweden which made important concessions to Germany on the basis of expediency. The author believes that it was the King, Gustav V, who consented to the transportation of German troops through Sweden in the face of opposition from the members of his cabinet. He also believes that it was pressure from the United States which caused Sweden to take a firmer stand against Germany.

Official sources are perhaps not available. It might be difficult at present to prove these conclusions even though they might be correct. The reviewer is of the opinion that the Swedes showed greater courage first when the collapse of Hitler's Germany seemed imminent. At that time Sweden sought to play an important role in negotiating terms for an armistice or peace between the great powers.

The reviewer does not share the opinion of Alvin Johnson in the Introduction, namely, that the Swedes are a warlike people by nature and that "those terrible Swedish fighters are still there." It seems more likely that the Scandinavians have advanced to that stage in their cultural development where a warlike nature is discouraged. But both Johnson and Abrahamsen are wise in withholding judgment of the Swedes.

It is unfortunate that the title of the book does not indicate that Abrahamsen has centered his account on Sweden's foreign policy since 1914 or 1938. The first chapter provides a very brief introduction to the form of government found in Sweden. The introduction is so general that mistakes in interpretation might have been unavoidable.

In the closing chapter the author states that in 1949 Sweden was ready for the first time in her long history to "abandon her traditional neutrality." This must be questioned seriously. Sweden had long hoped to establish the foundations for Scandinavian collaboration in a policy of neutrality dedicated to a common defense of Scandinavia. This was one of the objectives of Richard Sandler. But obstacles in the path appeared from both Danes and Norwegians. Perhaps Abrahamsen could have been more critical of the foreign policies of all the Scandinavian countries. He is not telling the entire story. While he handles the Swedish foreign policy with kid gloves, he uses even greater care in dealing with the other Scandinavian countries. The reviewer having been born in Sweden would perhaps reverse the method.

But criticism of this type only detracts from the very real merits of the book. The reviewer has gained a better insight into the foreign policy of Sweden through the pages of Abrahamsen's work, and he feels a very personal debt to the author. Generations will pass, however, before the official sources dealing with Sweden's foreign policy will be available, and the scholars at that time will do well to dedicate themselves to the ideals expressed by Abrahamsen.

O. FRITIOF ANDER
Augustana College
Rock Island

Íslenskar Þjóðsögur og Æfintýri. Safnað hefur Jón Árnason-Nýtt safn. Árni Böðvarsson og Bjarni Vilhjálmsson önnuðust útgáfuna-Reykjavík-Bókaútgáfan Þjóðsaga, Prentsmiðjan Hólar H.F. MCMLV. Volume III: xii+656 pp. Frontispiece. Volume IV: viii+684 pp. Frontispiece. Both volumes are illustrated, containing manuscript and title page facsimiles.

In 1955 I reviewed for *Scandinavian Studies* a new edition of Jón Árnason's famous collection of Icelandic folk tales and fairy tales in two large volumes. These volumes were intended to be the first of five, which would include all the folk and fairy tales which Jón Árnason had collected, but could not publish in his lifetime.

Two more volumes of the collection have now appeared; they contain unprinted matter only. Jón Árnason divided his folk and fairy tale matter into ten large classes or

chapters: I. *Goðfræðisögur* (Mythological tales); II. *Draugasögur* (Ghost stories); III. *Góldrasögur* (Tales of magic); IV. *Náttúrusögur* (Nature stories); V. *Helgisögur* (Legends); VI. *Viðburðasögur* (Events); VII. *Útilegumannasögur* ("Outlaw" stories); VIII. *Æfintýri* (Fairy tales); IX. *Kímnisögur* (Humorous tales); and X. *Kreddur* (lit. Creeds, i.e. folkbeliefs and customs).

The matter of the new volumes is classified in the same way. Volume III contains I-III, Volume IV contains IV-VIII, breaking off in the middle of the *Æfintýri*. Volume V will bring chapters VIII-X and, no doubt, contain indexes to all the volumes. But that volume is still to come.

The stories are all printed verbatim but not diplomatically from the manuscripts in the *Landsbókasafn*. The edition is done with the utmost care; the editors and the publishers deserve the highest praise for this arduous but very rewarding undertaking. The book should be in all libraries, as well as in the private collections of Icelandic students and folklorists.

STEFÁN EINARSSON
The Johns Hopkins University

THE FORTY-EIGHTH ANNUAL MEETING

The Society for the Advancement of Scandinavian Study met in 219 Dwinelle Hall, on the campus of the University of California at Berkeley, May 2 and 3, 1958.

FIRST SESSION, FRIDAY, MAY 2, 1958, 1:30 P.M.

The meeting was called to order by Professor Richard Beck, President of the Society.

Professor Assar Janzén, Chairman of the Department of Scandinavian, in his address extended on behalf of the administration of the University a welcome to the Society, and expressed his pleasure and that of the staff of the Department in having the University of California serve as host to the Society. This was the first time that the Society had met on the Pacific Coast, and it was particularly appropriate because it marked the tenth anniversary of the establishment of the Department of Scandinavian. Professor Janzén outlined the progress that Scandinavian studies have made at Berkeley, an achievement in increased enrollment, library acquisitions, the building up of an excellent staff, the successful recruitment of well qualified graduate students, and the granting by the Graduate Council of the University of the authority for the Department of Scandinavian to grant the Ph.D. degree. The encouraging tenor of Professor Janzén's remarks created the atmosphere for a very successful meeting.

The following papers were then read and discussed:

1. *The Nature and Function of the Parenthetic Clause in Skaldic Poetry* by Professor Lee M. Hollander, University of Texas.
2. *Prolegomena to a Critical Edition of "Tristrams saga"* by Professor Paul Schach, University of Nebraska.
3. *Some West-Scandinavian Dialect Problems* by Professor Håkon Hamre, University of California, Berkeley.
4. *Euphemism in Recent Swedish Literature* by Professor Arne Lindberg, Washington State College.
5. *The Art of Karen Blixen* by Mr. Eric Johannesson, University of California, Berkeley.

President Richard Beck appointed the following committees: Auditing, Professors Loftur Bjarnason and Paul Schach; Elections, Professors Foster Blaisdell and Assar Janzén; Resolutions, Professors E. Gustav Johnson and Arne Lindberg.

Thirty-four persons attended the session. The meeting adjourned at 4:50 p.m.

At 6 o'clock a social hour was enjoyed in the Cocktail Lounge of Hotel Claremont. This resort hotel is located far above the city, commanding a magnificent view of Berkeley and the area beyond. The social hour was particularly enjoyable, permitting everyone to relax and visit after a strenuous afternoon.

At 7 o'clock the annual dinner was held in one of the private dining rooms of Hotel Claremont. About forty people were present, and the beautiful surroundings lent a festive air to the occasion. Professor Beck distinguished himself as a gracious toastmaster, calling in turn upon members from scattered areas, who briefly responded with information concerning Scandinavian studies in their universities or colleges. The feature of the annual dinner was the address by Professor Erik Wahlgren of the University of California at Los Angeles, the Associate Managing Editor. Professor Wahl-

gren spoke about his experiences in the Society, but the main burden of his remarks concerned *Scandinavian Studies* and our need to support the Society in every manner possible in order to continue to publish a first-rate journal. The address was very effectively presented, and, as in all good speeches, the seriousness was spiced with wit and relieved by humor.

At the suggestion of Professor Assar Janzén, the members present at the dinner voted unanimously to send special greetings to Professor Walter Johnson, Managing Editor of *Scandinavian Studies*, who was in Sweden as a Guggenheim Fellow doing research on Strindberg's historical plays.

SECOND SESSION, SATURDAY, MAY 3, 1958, 9:00 A.M.

The meeting was called to order by President Richard Beck.

Because of the crowded agenda, the business meeting preceded the reading of papers.

The report from the Secretary-Treasurer together with a report from the Committee on Auditing was read and accepted.

Professor Walter Johnson's report as Managing Editor was read by Professor Wahlgren and was accepted.

The Committee on Resolutions submitted the following report, which was accepted:

The Society for the Advancement of Scandinavian Study, assembled for its forty-eighth annual meeting at the University of California, Berkeley, California, on May 2 and 3, 1958, extends to the administration of the University and especially to Professor Assar Janzén and his colleagues in the Scandinavian Department its sincere appreciation and cordial thanks for the gracious hospitality extended to the Society.

The Society for the Advancement of Scandinavian Study hereby pays tribute to the memory of Chester N. Gould and A. M. Sturtevant, both of whom have died during the past year. Dr. Gould was for many years a leader in the affairs of the Society and Dr. Sturtevant for more than thirty years the editor of its publication. The Society acknowledges its debt to these two founders.

The Society also wishes to salute the eminent Dr. Lee M. Hollander, another of its original members, whose presence at this forty-eighth annual meeting is deeply appreciated.

The Society for the Advancement of Scandinavian Study acknowledges with deep appreciation the support given it by Dr. Conrad Chapman of Boston, Mass., and by the Honorable Robert Woods Bliss of Washington, D. C., and the constant concern for its welfare shown by Dr. Henry Goddard Leach.

The Committee on Elections submitted the following report, which was accepted:

President: Professor E. Gustav Johnson, North Park College, Chicago; Vice-President: Professor Lee M. Hollander, University of Texas; members of the Advisory Committee for four years: Professor Kenneth Bjork, St. Olaf College, and Professor Arthur Wald, Augustana College, Rock Island; Secretary-Treasurer: Professor Loftur Bjarnason, Hartnell College, Salinas, California.

The following items of business were passed unanimously:

It was moved by Professor E. Gustav Johnson and seconded by Professor Wahlgren that the following sentence of Article 15 of the Constitution be deleted: "Such proposed amendments, to become effective, must thereupon be adopted by a two-

thirds majority vote of two consecutive annual meetings of the Society," and that the following wording be substituted: "Such proposed amendments, to become effective, must thereupon be adopted by a two-thirds majority vote of the next annual meeting of the Society."

It was moved by Professor Bjarnason and seconded by Professor Wahlgren that beginning with the 1959 election that the President of the Society be elected for a two-year period.

It was moved by Professor Arestad and seconded by Professor Wahlgren that the subscription rates of *Scandinavian Studies* be raised to \$5.00 per year.

It was moved by Professor Hollander and seconded by Professor Blaisdell that the President be instructed to appoint a Ways and Means Committee, whose function would be to explore all sources of financial support for *Scandinavian Studies*.

It was moved by Professor Arestad and seconded by Professor Schach that the Secretary-Treasurer be empowered to use temporarily of the fund, now on a savings account, which is in the amount of \$3,166.20, identified as "For redeemed 30 shares of Rock Island Railroad Ser. A, Conv. Prof. plus accrued dividend," to help pay for the publication of *Scandinavian Studies*.

The President referred the following matters to the Secretary-Treasurer, with instructions that he work them out in conjunction with the Editors:

1. Establish new rates for advertising space in *SS*.
2. Establish a proper rate of commission for the agencies that handle our library subscriptions.
3. Consider the possibility of making a copy of the Constitution of SASS available upon request to any member.
4. Consider the possibility of issuing a Membership Directory.
5. Register with the Department of Social Welfare of the State of New York.
6. Determine as soon as practicable the meeting place for next year. Invitations were received from two institutions, the University of Chicago and Augustana College, Rock Island.

The following papers were then read and discussed:

6. *Páll Bjarnason and His Translations* by Professor Loftur Bjarnason, Hartnell College.
7. *The Interpretation of "Vglosþá" 22, 'villi hon ganda'* by Professor Terence Wilbur, University of California, Los Angeles.
8. *Nielsen's "Lavi Land" and Its Debt to Jensen's "Himmerlands-historier"* by Professor Børge Gedsø Madsen, University of California, Berkeley.
9. *"Ísk þessum við hringnum"* by Professor Foster Blaisdell, Indiana University. (Professor Arestad's paper on two Ibsen symbols was read by title.)

In his closing remarks to a very active and stimulating meeting, President Beck very appropriately observed that it was gratifying to note that most of the papers read were by the younger men. "This," he said, "augurs well for the Society, and we can take comfort in the fact that as the older men die or lay down their work, the younger men are coming forward to take their place in truly commendable fashion."

Twenty-seven persons attended this meeting.

The forty-eighth annual meeting of the Society adjourned at 12:30 P.M.

SVERRE ARESTAD
Secretary

TREASURER'S REPORT

Income

On hand May 1, 1957.....	\$ 631.17
Dues and donations.....	1,926.30
Interest on \$3,000.00.....	56.47
Income from mortgages (endowments).....	350.00
From Elizabeth Marshall Estate.....	25.99
Advertising in <i>Scandinavian Studies</i>	163.50
Sale of <i>Studies</i>	89.90
Miscellaneous income.....	20.84
For redeemed 30 shares of Rock Island Railroad Ser. A, Conv. Prof. plus accrued dividend.....	3,166.20

\$6,430.37

Disbursements

George Banta Co., Inc., printing of <i>Scandinavian Studies</i>		
Vol. 29, No. 2.....	\$719.97	
Vol. 29, No. 3.....	508.48	
Vol. 29, No. 4.....	600.32	
Vol. 30, No. 1.....	723.74	\$2,552.51
Postage, telegrams, phone.....	82.90	
Funeral spray, Professor Sturtevant.....	17.60	
T. F. Elwell Ins. Co. (Bond insurance for Secretary- Treasurer).....	12.50	
E. Gustav Johnson, postage.....	4.14	
Mrs. Ruth Flanagan, postage.....	2.00	
Franklin Square Agency, advertisement.....	40.00	
1000 programs, 1250 letterheads.....	78.12	
Clerical help and secretary's expenses.....	160.00	
Transfer to endowment (for redeemed stock).....	3,166.20	\$6,115.97
Cash on hand April 30, 1958.....		314.40
		<u>\$6,430.37</u>
Endowment Fund.....	\$10,166.20	
Cash on hand April 30, 1958.....	314.40	
Total Assets.....	\$10,480.60	

SVERRE ARESTAD
Treasurer

NOTES

FOUNDER. Tardily reported is the death last year of one of the founding fathers of SASS, Professor Chester Nathan Gould. Born at Owatonna, Minnesota, on October 1, 1872, he received his A.B. and A.M. degrees from the University of Minnesota and his Ph.D. from the University of Chicago. After some years as instructor in German at Dartmouth, he came to the University of Chicago in 1908 as instructor in German and Scandinavian and remained there throughout the balance of his career, retiring in 1938 as associate professor. Beloved teacher and author of a number of treatises on Scandinavian linguistics and folklore, he served as president of our society in 1916, 1925-27, and 1930. His death occurred on June 15, 1957, at Durham, N. C. Preceded in death by his wife, the former Ebba Norman, he leaves a son, Dr. Loyall Gould, and numerous grateful colleagues and former students.

HARVARD. In September Dr. Karl-Ivar Hildeman, *docent* at the University of Stockholm since 1950 and the director of the Swedish Institute for Research in the Ballad and the Folk Song, will become visiting lecturer in Scandinavian at Harvard University. During the coming year he will give courses in the Swedish language, Swedish literature of the nineteenth century, Scandinavian culture, and Old Icelandic. Among Dr. Hildeman's publications are *Politiska visor från Sveriges senmedeltid* (Gebers, Stockholm, 1950), *Ballad och vislyrik* (Natur och Kultur, Stockholm, 1955), and articles on Karlfeldt and Fröding in *Bonniers litterära magasin* as well as articles on fifteenth- and sixteenth-century Swedish history in *Historisk Tidskrift*. By the time this note appears in print, another book

by Dr. Hildeman will have been published — *Medeltid på vers* (Gebers, Stockholm). At the University of Stockholm, Dr. Hildeman has given seminars in the methods and materials for research in the ballad and the folk song.

H.G.L. Henry Goddard Leach visited Sweden in April on invitation of the Universities of Uppsala and Stockholm to lecture about "American Appreciation of Swedish Literature." Dr. and Mrs. Leach were entertained by, among others, Rektor Torgny Segerstedt of Uppsala, Rektor Harald Cramér of Stockholm, and by the King and Queen at the Royal Castle. From Sweden, Dr. and Mrs. Leach went to Denmark for a short stay there in May.

YEARBOOK. *The Chronicle*, the quarterly of the American Swedish Historical Foundation edited by Dr. Nils G. Sahlin until he left his position as director of the Foundation to become president of Quinnipiac College in Hamden, Connecticut, has been replaced by a yearbook. The editor is Professor Adolph B. Benson, for many years professor of German and Scandinavian at Yale University, a distinguished scholar in such fields as the cultural relations between Sweden and America, and a frequent contributor to *SS*. Dr. Henry Goddard Leach and Professor Thorsten Sellin are the consulting editors. The attractive first yearbook in the new series not only contains highly informative and interesting articles on Swedish-American ties and information about the Foundation and its work but also indicates clearly what Professor Benson hopes to accomplish in future yearbooks: to increase American and Swedish knowledge of the contributions made to

America by the racial group the Foundation represents. He would welcome articles about the Swedes in America. His address is Berlin, Connecticut.

TRANSFER. Mr. Hedin Bronner is now director of Amerika Haus, the American information center, in Cologne. His address is: Amerika Haus, Apostelnkloster 13, Köln (Cologne), Germany. His and Professor Gösta Franzen's survey of Scandinavian in American universities, colleges, and high schools during 1957-1958 will appear in the next number of *SS*.

IN JAPAN. Professor Einar Haugen is in Japan this month as one of four American Senior Consultants in a seminar for teachers of English at Tokyo. "The purpose of the seminar will be to produce new materials in the field of English language teaching, and train a selected group of Japanese teachers in the use of these materials. The methods used will be those which American linguists have developed in recent years, emphasizing the spoken approach to language learning."

OUTLET. Mrs. Adèle Heilborn, Director of the Sweden-America Foundation, Stockholm, writes that the highly useful handbook, *Travel, Study, and Research in Sweden*, can now be purchased at the Book Department of *Svenska Amerikanaren Tribunen*, 208 North Wells St., Chicago 6, Illinois. The price is \$2. American teachers and students of Swedish would find Mrs. Heilborn's *Resor och studier i USA* (Stockholm, 1956; Revised, 1958) useful and interesting, too.

SCHOLARSHIPS. The Sweden-America Foundations, Stockholm, has three Swedish Government fellowships for 4500 Swedish crowns each for graduate study in Sweden. American graduate students

are eligible. Application should be made by February 1 to the Institute of International Education, 1 East 67th Street, New York 21, N. Y.

1959 MEETING. The next annual meeting will be held in the Middle West. Scholars who are interested in reading papers then should write to Walter Johnson, the managing editor, who will return to Seattle early in September from his sabbatical in Scandinavia. The program should be ready in early November since it will appear in the February number which goes to the printers in November.

RECOGNITION. Dr. Assar Janzén, professor of Scandinavian languages and literature at the University of California at Berkeley, was awarded the Swedish Order of the North Star in June. Not only is Professor Janzén's bibliography of publications one of the most impressive among Scandinavianists anywhere, but he is primarily responsible for the rapid and sound development of the Department of Scandinavian, of which he has been the chairman since its founding ten years ago. As noted in the minutes of the annual meeting, the department now has the authority to grant the Ph.D. exclusively in Scandinavian.

CORRESPONDENCE. The Scandinavian languages may be studied at several universities by correspondence. At the University of Washington, for example, high-school graduates may register for the following credit courses:

- Danish 101-102, 103 (3 credits each).
No prerequisite.
- Danish 104-105, 106 (2 credits each).
No prerequisite.
- Danish, 220, 221, 222 (2 credits each).
Danish 103.

Norwegian 101-102, 103 (3 credits each). No prerequisite.

Norwegian 104-105, 106 (2 credits each). No prerequisite.

Norwegian 220, 221, 222 (2 credits each). Norwegian 103.

Swedish 101-102, 103 (3 credits each). No prerequisite.

Swedish 104-105, 106 (2 credits each). No prerequisite.

Swedish 220, 221, 222 (2 credits each). Swedish 103.

The 101-102, 103 courses are courses in grammar; the 104-105, 106 courses in elementary reading; and 220, 221, 222 courses in more advanced reading. Students interested in any of these courses should write directly to the Department of Correspondence Study, 402 Administration Building, University of Washington, Seattle 5, Washington.

FREE YEAR. Bjarne Ulvestad, professor at the University of Bergen and member of the Executive Council of SASS, will be spending the first semester this year teaching in the Free University of Berlin and, during the rest of the year, will be doing research in Germany.

PH.D. In June Carl Ordell won the first Ph.D. in Scandinavian ever granted at the University of California at Berkeley. His doctoral dissertation, *Frans G. Bengtssons Röde Orm och den isländska sagen. En studie i språk och stil*, was written in Swedish and was defended in Swedish.

TO LONDON. Per-Axel Hildeman, until June lecturer in Swedish at Columbia University, has been appointed director of the Swedish Institute in London.

MICHIGAN. Modern Scandinavian language and literature courses will be rein-

troduced next month at the University of Michigan in Ann Arbor. Dr. E. K. Grotegut will offer courses in Elementary Norwegian, Readings in Modern Norwegian Prose, and Modern Scandinavian Drama.

SABBATICAL. Professor Håkon Hamre of the Department of Scandinavian at Berkeley will spend 1958-1959 doing research in Scandinavia. His address will be Institutt for nordisk filologi, Allégaten 33, Bergen, Norway.

ADDRESSES. Two Kansas members have moved on to other universities. Professor Phillip M. Mitchell is now in the Department of German at the University of Illinois, Urbana, and Professor Holger Olof Nygard in the Department of English at the University of Tennessee, Knoxville 16.

EXTENSION. Sverre Henry Monsen, who comes from Bergen and has graduated from Florida State University, will teach an evening course in Conversational Norwegian at the University of California in Los Angeles this fall. Mr. Monsen is studying for his doctorate in sociology and is a research assistant at UCLA.

PENNSYLVANIA. Robert Raphael, candidate for the Ph.D. in Germanic Languages at UCLA, is now instructor in Scandinavian and German at the University of Pennsylvania. Formerly the holder of a Fulbright Fellowship, Mr. Raphael has made several trips to Scandinavia and has for several years studied Swedish, Old Icelandic, and Modern Scandinavian literature at UCLA. The courses he will teach at Pennsylvania include Elementary Swedish and the Modern Scandinavian Novel.

CONGRESS. Professor Børge Gedsø Madsen of the Department of Scandinavian at the University of California in Berkeley attended the Congress at Lillehammer in July. His report will appear in the next number

BOOKS RECEIVED. Stellan Ahlströms *Ola Hansson*. Natur och Kultur, Stockholm, 1958.—Thomas Buckman's *A Catalogue of an Exhibition Commemorating . . . the Birth of Carolus Linnaeus*. University of Kansas Libraries, Lawrence, 1957.—Alf Bøe's *From Gothic Revival to Functional Form: A Study in Victorian Theories of Design*. Hestholm, Oslo, 1957.—Karl-Ivar Hildemans *Medeltid på vers*. Almqvist & Wiksell, Stockholm, 1958.—W. P.

Kers's *Epic and Romance: Essays on Medieval Romance*. Dover, New York, 1957.—P. M. Mitchell's *A History of Danish Literature*. The American-Scandinavian Foundation, New York, 1958.—A. R. Nykl's *Rasmus Rask's Grave*. Privately printed, Evanston, 1957.—Maren-Sofie Røstvig's *The Happy Man: Studies in the Metamorphoses of a Classical Ideal*. Vol. II: 1700-1760. Dreyer, Oslo, 1958.—Arvid HJ. Uggla's *Linnaeus*, Swedish Institute, Stockholm, 1957.—Erik Wahlgren's *The Kensington Stone, A Mystery Solved*. University of Wisconsin Press, Madison, 1958.—Elias Wesséns *Om Vikingatidens runor*. Almqvist & Wiksell, Stockholm, 1958.—Elias Wesséns *Runstenen vid Røks kyrka*. Almqvist & Wiksell, Stockholm, 1958.

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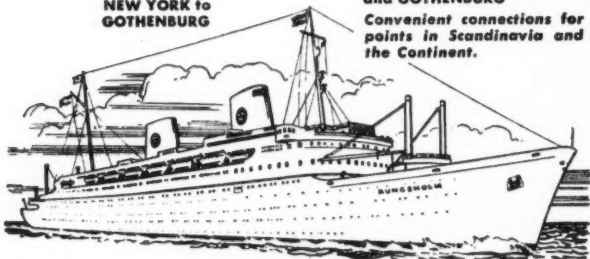
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